

BOB JONES UNIVERSITY

CONCERT, OPERA & DRAMA SERIES

PRESENTS

THE COMMENCEMENT CONCERT

MARCH ON!

Great marches and processionals
from opera and symphony

Dwight Gustafson, **conductor**
William Moose, **narrator**

Narration and program notes by Karen Wilson

"Wedding March" from *A Midsummer Night's Dream* Incidental Music . . Felix Mendelssohn
(1809-1847)

According to Mendelssohn's sister Fanny, *Midsummer Night's Dream* had long been a favorite with the entire Mendelssohn family, especially Felix. Thus, the young prodigy was inspired at the age of seventeen to compose an overture for it. Then in 1842 he was commissioned by the King of Prussia to compose a complete set of incidental music for the play. The overture and twelve subsequent pieces that now comprise this music blend together seamlessly, despite the intervening seventeen years.

"Procession of the Sardar" from *Caucasian Sketches* . . . . Mikhail Ippolitov-Ivanov
(1859-1935)

The Russian nationalist composer Ippolitov-Ivanov became fascinated with folk song while in Georgia, a resort area in the Caucasus Mountains. Here he served in his first position as music director after graduating from the St. Petersburg Conservatory. During his eleven years in this region he observed, recorded, and analyzed the color and exoticism of its semi-oriental music. A few years later in Moscow he realized the potential of these folk song ideas in his orchestral suite *Caucasian Sketches*. The last movement of this suite reflects the influence of Rimsky-Korsakov, Ippolitov-Ivanov's teacher.

Konzerstück for Piano and Orchestra, Opus 79 . . . . Carl Maria von Weber
(1786-1826)

Called a "keystone of Romantic piano writing," Weber's Konzerstück is essentially a one-movement concerto in four distinct sections. Weber himself provided this program for its interpretation: "The lady sits in her tower: she gazes sadly into the distance. Her knight has been for years in the Holy Land; will she ever see him again? What is that distant sound? What are those forms approaching? Knights and squires with the cross of the Crusades, banners waving, acclamations of the people, and there!—it is he! She sinks into his arms. Love is triumphant…."

Stacey Scott, *soloist*

INTERMISSION*

Prelude and "Bridal Chorus" from Act III of *Lohengrin* . . . . Richard Wagner
(1813-1883)

After the jubilant exuberance of the wedding festivities portrayed in the Prelude to Act III of *Lohengrin*, the renowned "Bridal Chorus" introduces the first scene, transforming the mood into one of warmth and loving tenderness. The words praising the bride and groom are sung by the attendant ladies and nobles as they escort the pair to their bridal chamber: "Courage triumphant, love and fortune, truly make you a most happy pair."

"Pilgrims' Chorus" from *Tannhaüser* . . . . .Richard Wagner

Wagner directed the first performance of his Romantic opera *Tannhaüser* in 1845. Like many of his operas, it is based on ancient legend and promotes the theme of unworthy man being redeemed through the love of a pure woman. The theme of the famous Pilgrims' Chorus, heard throughout the opera, is realized in full in Act III as a band of pilgrims return to their native land.

Crown Imperial . . . . .William Walton
(1902-1983)

In 1937 William Walton, the noted British composer, was commissioned by the BBC to write a march to celebrate the coronation of George VI. The title derives from a line by the British Renaissance poet William Dunbar: "... in beauty bearing the Crown Imperial." Typical of Walton's style, it employs exciting, almost kaleidoscopic orchestration with a certain jauntiness even in the midst of this majestic setting.

Olympic Fanfare and Theme . . . . .John Williams
(b. 1932)

Eminently successful as a composer, arranger, pianist, and conductor, John Williams was selected in 1980 to succeed the late Arthur Fiedler as conductor of the Boston Pops, a position Williams had until retirement in 1993. As a composer Williams has won numerous awards for the consistent high quality of his scores for films and television. He was commissioned to compose the "Olympic Fanfare and Theme" for the 1984 Olympics. The work exhibits his technical expertise and imagination as an orchestrator and exemplifies his romantic traditionalism.

Triumphal Scene from *Aida* . . . . .Giuseppe Verdi
(1813-1901)

For one of the greatest scenes of pageantry in all of grand opera, Verdi composed such stirring, exciting music that it has been unparalleled in its effect. To introduce the march, Verdi used six specially constructed Egyptian trumpets. The orchestra continually emphasizes the exotic, both in its themes and in its instrumentation.

ORCHESTRA

First Violin: Alyssa Pritchard (concertmistress), Kristin Coleman, Emilie Shearer, Rebecca Peterson, Dianne Pinner, Joan Mulfinger, Sarah Wynveen, Rachelle Emory, Brian Pinner, Jacob Frank, Virginia Owens, Nathan Ilg **Second Violin:** Ashley Pritchard*, Rachel Uhler, Mark Evans, Rebecca Grove, Margaret Brown, Vanessa Marshall, Ruth Rodgers, Heidi Biddle, Matthew Chandler, Kara Dunbar **Viola:** Brian Evans*, Achim Gerber, Lydia Lowe, Scott Moore, Philip Emory, Sue Quindag, Cara Callan, Eric Mote **Cello:** Rebeccah Parker*, Christine Lee, Jeff George, Richard Jones, Sharon Gerber, Richard Kelly, Laurie

Smith, Tim Savidge, Margaret Hulshizer **Double Bass:** Reggie Lamb*, Nathaniel Johnson, Amy Ketcham, Alex Jones, Amber Eubanks, Jay-Martin Pinner **Flute:** Esther Waite*, Rebekah Hughes, Miriam Warlick **Oboe:** Bob Chest*, Beth Eubank **English Horn:** Sarah Feece **Clarinet:** Kathi Aniol*, Deanna Sanford **Bass Clarinet:** Peter Andersen **Bassoon:** Alex Fields*, Gregory Graf **Horn:** Rebecca Stefoff*, Ginger Partyka, Deborah Baker, Melanie Reem **Trumpet:** Daniel Birnschein*, Jess Turner, Deborah Matzko, Bruce Cox, Jason Stefoff, Gordon Mason, Evan Duke, Ryan Vickery, Alex Wheeler, David Chapman **Trombone:** Aaron Greene*, Jonathan Deedrick, Michael Moreau, Kenneth Fortney **Tuba:** David LaPage **Percussion:** Rob Schoolfield*, Jay Bopp, Gregory Whiddon, Benjamin Gantt, Mark Whitcomb, Kristen Bainbridge **Harp:** Keturah Bixby*, Marie Cropsey **Organ:** Ed Rea

*denotes principal

COMBINED CHOIRS

Soprano: Kristin Alexander, Rebecca Apelian, Carrie Banks, Shellie Beeman, Sarah Bianchi, Beth Birnschein, Kristy Burns, Hannah Cahill, Laura Chesebrough, Rachel Dahlhausen, Sarah Danforth, Leigh Ellen Fort, Elizabeth Fox, Megan Frye, Kristy Gilbaugh, Ashley Hale, Deana Halteman, Rachel Henning, Sarah Hess, Anna Hummel, Anne Jelliff, Rebecca Kelly, Kristen Lawton, Adrienne Lehn, Megan McCauley, Jennifer Neal, Joanie Joy Pegram, Rachel Routson, Katie Schaedel, Emily Shaw, Kathryn Snyder, Naomi Tashiro, Delena Trombly, Melaine Truex, Jacquelyn Tuttle **Alto:** Leisha Alford, Jennifer Becker, Sheralyn Berg, Amber Bixby, Bethany Carper, Natalie Cary, Ruth Crumley, Joy Dillard, Rebekah Farrell, Jennifer Feagin, Emily Greunke, Alyssa Hamilton, Sarah Huber, Rebecca James, Lana Jenkins, Ara Beth Kilpatrick, Sarah Macavoy, Joy McLean, Melanie Mechling, Bethany Mosely, Meagan Oberg, Julia Potts, Irene Reimer, Kristin Rettger, Kari Smith, Sarah Smith, Rebekah Strope, Christy Suggs, Holly Taylor, Janet Trumble **Tenor:** Scott Aniol, Joel Arnold, James Barnard, Wesley Callan, Seth Crosby, Noel Delisle, Luke Forman, Zachary Hamilton, Brian Knox, Jeremy Kwok, Thomas Mount, Ping Ngian, Jacob Nicholson, Joshua Nicholson, Joshua Pegram, Aaron Pollock, Rudolf Reimer, Benjamin Reyes, James Roland, Joshua Roland, Mark Rosedale, David Talbert, Benjamin Wagner **Bass:** Scott Ashby, Joseph Barrier, Benjamin Bixby, Paul Chesebrough, John Chestnut, Aaron Dierking, Adam Dierking, Timothy Egerdahl, Nathaniel Gentilhomme, Christopher Gleiser, Timothy Hahn, Stephen Halleck, Steve Hernandez, Craig Hill, Timothy Hixson, Brian Johansen, Todd Jones, Seth Killen, Daniel Leeper, Joshua Leeper, Joel McAllister, John McCall, David Moody, Aaron Moore, Daniel Newman, Anthony Pelc, Sergio Ramirez, Steven Schroeder, Yoh Shirato, Joel Snyder, Alan Stouffer, Nathan Sutherland, Michael Vanderwarker, Joseph Waggoner, Andrew Zajac

The **University Symphony** will have a busy schedule next year. The October concert will feature Brahms' *Symphony No. 2* and the Beethoven *Piano Concerto No. 4* with computer faculty member Stephen Schaub as soloist. The strings of the orchestra will be on tour in the midwest in late October, playing sacred concerts in churches and Christian schools. In November the orchestra will be joined by University choirs for a Hymn Festival. The March opera production is Giordano's *Andrea Chénier*, a dramatic portrayal of the passion and intrigue of the French Revolution. The Commencement Concert will be a gala program of symphonic works featuring three faculty soloists.

Stacey Michelle Scott, a senior piano performance major from Muncie, Indiana, studies with Dr. Susan Kindall. She performed the Haydn *Concerto in D Major* with the Muncie Symphony as a young concerto competition winner. During high school she also won the National Federation of Music Clubs' regional competition. Stacey has pursued interim studies with Dr. Robert Palmer at Ball State University. Since coming to BJU, she has performed in master classes with Ann Schein, Eugene Pridonoff, and Andrew Cooperstock. In addition to her many engagements as a collaborative pianist, Stacey is a laureate of the 2000 SCMTA Steinway Collegiate Artist Piano Competition and was a piano solo finalist in the 2002 BJU Commencement competition. Stacey plans to pursue graduate study and performance.

FOUNDER'S MEMORIAL AMPHITORIUM
May 2, 2003, 8 p.m.

* Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the Amphitorium during any performance. We request that signal watches and communication devices be turned off during the program.

Recordings of this performance may be ordered through the Custom Order Department of the Campus Store.

Tickets for this production have been sponsored by
www.needcomfort.org